

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR



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ASIAN AMERICANS + PACIFIC ISLANDERS





ABOVE: Members of the Filipino Varsity Four, a music group, studied in the United States in the 1920s under the federal pensionado program. **RIGHT:** In the 1930s, the demolition of L.A.'s Old Chinatown, to make way for Union Station, gave rise to China City, an enclave of stores and restaurants that provided a sense of community for the Chinese Americans working there. Costumed men and women offered rickshaw rides down narrow, mysterious alleys, buildings modeled after the film *The Good Earth*.



FROM THE "DICK" WHITTINGTON STUDIO COURTESY OF THE HUNTINGTON LIBRARY, SAN MARINO, CA



LEFT TOP COURTESY OF RECORDS OF THE REDPATH CHAUTAUQUA COLLECTION, SPECIAL COLLECTIONS DEPARTMENT, UNIVERSITY OF IOWA

North America's earliest chapters are peopled by immigrants from Asia and the Pacific. Their presence has been both enduring and influential—from the early settlement of the country to the economic development of the West to the desegregation of public schools in the 20th century and political influence in the 21st. They have made a mark in industry, architecture, business, technology, politics, civil rights, and many other aspects of the American experience. Asian Americans and Pacific Islanders populate the ranks of our most accomplished citizens in science, academia, business, and the arts. They have not only enriched this nation, they have defended its ideals with patriotism and valor. ¶ This vast, many-faceted heritage is present in one form or another across the entire nation: in old western mining camps; in Chinatowns, Koreatowns, and Little Manilas; in the legacies of the labor movement in Hawaii; and in the Asian architectural details that inspired Frank Lloyd Wright. ¶ Asian Americans and Pacific Islanders will certainly be noted for their entrepreneurship in Silicon Valley and honored for their accomplishments in the arts. Their numbers as the nation's fastest growing "racial" group will make them increasingly influential. At nearly 20 million people, Asian American and Pacific Islanders range from seventh generation Chinese and Japanese Americans to grandchildren of Southeast Asian refugees to recently arrived Burmese immigrants. ¶ In addition to honoring the contributions of great men and women, the National Park Service strives to tell the stories of ordinary Americans, of the many groups whose labor, skill, and sacrifice helped build the nation. The national parks tell the story of the internment camps of Manzanar and Minidoka, where Japanese

Americans were incarcerated during World War II. At places like Pu'u'honua O Hōnaunau National Historical Park and Pu'ukoholā Heiau National Historic Site, we preserve the ancient culture of native Hawaiians. And we are fortunate to have partners who share our commitment to telling these stories. Angel Island, a California state park in San Francisco Bay, was once known as the "Ellis Island of the West." It was here that hundreds of thousands of Asian immigrants were detained, hoping for a new start in a new world. ¶ Sites like these embody the



NEAR LEFT: Six-year-old Sherry Chue reads to five-year-old Caroline Wong during reading hour at Quincy School in Massachusetts, 1946. **FAR LEFT:** South Vietnamese children in new (though mismatched) clothes file off a charter bus with their families at Camp Pendleton, California, June 12, 1975. After their country's Communist takeover, tens of thousands were housed in big squad tents here while sponsors were lined up.

LEFT ABOVE CHINESE HISTORICAL SOCIETY OF NEW ENGLAND COLLECTION

BELOW: Young Hawaiian woman on the shore of the spring-fed Kapuaiwa Coconut Grove, Kalama'ula, Moloka'i. Water is a key character in the story told by historian Davianna Pōmaika'i McGregor in her 2007 book *Nā Kua'āina: Living Hawaii Culture*. Today, rich evidence remains in traditional water systems that feed the fields of taro, and the nature of water—in its many incarnations—is honored in chants and songs.

BELOW RICHARD A. COOKE III, BOTTOM RIGHT © BY FRANCO SALMOIRAGHI



The evolving nature of the Asian American and Pacific Islander experience, as told through place, commemorates the past and invites contemplation of the future.

National Park Service mission: to provide a fair and inclusive look at American history. The agency has many ways of honoring Asian American and Pacific Islander heritage, including the National Historic Landmark Program and the National Register of Historic Places. ¶ But the National Park Service can do much more than raise awareness. Asian American and Pacific Islander heritage can be recognized in communities across the United States in a wide variety of ways. It can be celebrated in local history and preservation projects and through partnerships with state, local, and nonprofit groups. Through this publication and other efforts, the National Park Service with its partners in the preservation field is hoping to inspire institutions and communities across the nation and demonstrate that they can make a difference in how these places are appreciated and

preserved. ¶ San Jose's Chinatown lay buried and all but forgotten for nearly 100 years, the victim of a catastrophic fire at the end of the 19th century. In the 1980s, it was the focus of an archeological investigation, with recovered objects now on view in an interactive exhibit (www.chinesemuseum.historysanjose.org/). ¶ This is a collaborative, community-based education project developed by Stanford University, History San Jose, Environmental Science Associates, and the Chinese Historical and Cultural Project. Along with the artifacts are videos and other material that bring the public back in time to when San Jose's once-bustling Chinatown was a robust example of a thriving Asian culture in America. ¶ In a fascinating convergence of technology, culture, and memory, Asian Americans and Pacific Islanders can now contribute information and images to a database that serves as a repository of important places. East at Main is a

crowd-sourced project whereby users can post photos, memories, histories, and other items, accessible not only via computer but on a smart phone app (www.apiahip.org/). ¶ It was developed by the group Asian Pacific Islander Americans in Historic Preservation with help from the web platform Historypin and support from the National Park Service and the National Trust for Historic Preservation. This grassroots preservation project engages communities in partnership with archives, libraries, and other organizations. ¶ Asian American and Pacific Islander heritage, as expressed in place, is as diverse as the heritage itself. It can include not only those places that fall

BELOW LEFT: The entrance to Hawaii's Waipi'o Valley "required sliding down the sides of the cliff and clinging to trees and bushes on the way down," according to an 1823 description cited in *Nā Kua'āina: Living Hawaii Culture*. Shielded from the sea by sand dunes, it remains today a remote oasis bright with fishponds and taro fields, like this one. The remoteness has been key to preserving place—and culture—the environment and its protection woven into a nuanced language that personifies forces of nature as spiritual entities. **BELOW RIGHT:** Taro feeds families and, as the stuff of barter, substitutes for money. When the sugar and pineapple industries tempted natives with an urban lifestyle, some refused to assimilate, remaining in isolated rural pockets. "Why live in town?" one said. "You have to buy everything with cash. In the country you don't need much cash."





ABOVE AND RIGHT ANDREW PAGE

Immigration reforms in the mid-sixties and the end of the Vietnam War in 1975 brought large and more varied groups to America—from Laos, Cambodia, Vietnam, Indonesia, and India, among others. ”

under the classical rubric of “historic” but those that have defined the everyday life of Asian Americans and Pacific Islanders: temples that served not only as places of worship but as schools and social centers; sites associated with the struggle for school desegregation and civil rights; fishing and farming communities; the scores of ethnic enclaves that have been anchors of cultural identity and mutual support. ¶ Immigration reforms in the mid-sixties and the end of the Vietnam War in 1975 brought large and more varied groups to America—from Laos, Cambodia, Vietnam, Indonesia, and India, among others. The result was not only a wider influence on American life, but a more complex character to the Asian American and Pacific Islander experience as newcomers established enclaves, changed the urban landscape, and strengthened the bonds with their cultures of origin as part of their unique identities as Americans. ¶ The evolving nature of the Asian American and Pacific Islander experience, as told through place, commemorates the past and invites contemplation of the future. How do newer generations of Asian Americans and Pacific Islanders view the places that define their cultures? And what of the idea of place itself, which, in the Asian American and Pacific Islander experience can sometimes be ephemeral? Many of their historic structures and cultural sites have been neglected or destroyed. Actively seeking out places of Asian American and Pacific Islander heritage—and its many voices—is a way to capture the entire range of this experience. ¶ We invite communities and organizations across the country to get involved in commemorating Asian American and Pacific Islander heritage. Go to www.nps.gov/history to learn about preservation laws; how to apply for grants; how to work with local governments on preservation issues; the benefits of heritage tourism; and what it means to be designated as National Historic Landmarks and listed on the National Register of Historic Places. More sites related to Asian American and Pacific Islander heritage should be added to these national lists of places that are important to all Americans. ¶ One of the National Park Service’s most important functions is to serve as America’s storyteller. This implies a responsibility



to listen as well as speak, and to give not only a more accurate interpretation of the past, but a more inclusive and humane one as well. Commemorating Asian American and Pacific Islander heritage ultimately strengthens us as a nation. In the pages that follow are some examples of how this legacy is being recognized. We hope they serve as an inspiration for the future.

ABOVE: The Angkor Dance Troupe performs at Lowell National Historical Park, in Massachusetts, during the Southeast Asian Water Festival, which attracts about 60,000 each year to “thank the spirit of the water,” in Buddhist tradition. Immigration is a central theme at the park, home to an assemblage of restored 19th-century textile mills that once drew waves of Irish, Greeks, Jews, Poles, Lithuanians, Armenians, and French Canadians in the 1800s and early 1900s. A park-commissioned ethnography report provides not only a detailed profile of current audiences—including the Cambodians, who now account for around 25 percent of the city’s population—but also a complete history of immigrant life, invaluable in bridging past with present through stories based on commonalities of experience. The report has been essential in helping the park welcome its current neighbors.

Nan Madol Pohnpei

Off the eastern coast of the island of Pohnpei in the Federated States of Micronesia lies Nan Madol, an intriguing series of structures constructed on top of a coral reef designated as a National Historic Landmark in 1985. They appear to be built of logs, but are actually made of basalt columns, sections of black lava rock up to 20 feet long that are pentagonal and hexagonal in shape and surprisingly straight. These are stacked up to 50 feet high in some places and fitted together as log construction would be. ¶ Stunning and remote, Nan Madol comprises 92 artificial islands spread over 200 acres of coral flats off Pohnpei's coast. Canals wind throughout the complex, offering its few visitors a view not only of the engineering it took to create the structures, but a sense of the difficulty of moving the basalt columns. Exactly how it was done remains a mystery. ¶ Archeologists believe that the building of Nan Madol began nearly 1,500 years ago. It was residential as well as ritualistic, serving as the seat of Pohnpei's ruling Sau Deleur dynasty. Nan Madol is an example of megalithic architecture—a method of construction whereby large stones are used without mortar or cement. The effort to construct Nan Madol was no doubt enormous. Archeologists believe the materials to build it were transported from a source at some distance from the site. ¶ The basalt columns were used to construct outer walls to protect the settlement from the outside. They were also used—along with large pieces of coral—as foundations for elevated platforms where thatched huts were built. Nan Madol's most elaborate feature is the royal mortuary on the islet known as Nandauwas, where high walls surround tombs within a main courtyard. ¶ The Nan Madol site offers an exceptional opportunity to examine the relationship between architecture and sociopolitical organization. It is an engineering marvel on the scale of Easter Island, but enjoys the distinction of being the only ancient city ever built on top of a coral reef. In 2010, *Archeology Magazine* conducted an interview with Rufino Mauricio, an archeologist with the Federated States of Micronesia's Office of National Archives, Culture, and Historic Preservation. Mauricio discussed how Pohnpeians view Nan Madol, commenting that, "Locals know about Nan Madol but are afraid of it. Many Pohnpeians continue to believe that if you disturb the site you will bring bad luck upon yourself or maybe even cause the whole society to be cursed." Consequently, many locals do not visit the ancient city though it is a significant site in Pohnpeian culture. ¶ Most of the islets of Nan Madol are hidden beneath dense growth, including coconut and breadfruit trees. The site does not see many tourists, and so is spared the destruction suffered by more frequently visited sites. Natural forces—such as vegetation, erosion from water and wind, and rising sea levels—threaten the integrity of the complex. Still, Nan Madol continues to awe visitors and provide archeologists with perplexing questions.



BELOW: Nan Madol reminds us that the people of Micronesia were accomplished engineers more than 1,500 years ago.



LEFT GREG VAUGHN, ABOVE DAVID ASTLEY

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Residences of royalty are not usually thought of as significant sites associated with United States history. One exception is 'Iolani Palace, designated a National Historic Landmark in 1966. The palace, completed in 1882, was the residence of the last rulers of the Kingdom of Hawaii, King Kalākaua and Queen Lili'uokalani. It is perhaps the most important surviving symbol of Hawaiian independence. ¶ The structure demonstrates the tastes, cultural aspirations, and cosmopolitanism of the Hawaiian ruling classes under the monarchy. The most up-to-date amenities were installed, such as indoor plumbing and the telephone. ¶ King Kalākaua, the first Hawaiian ruler to travel the globe, envisioned a palace like those of European monarchs, befitting the sovereign of a modern state. "He saw the Renaissance Revival structures at the Louvre, I suspect he went to Florence," says Paul Dolinsky, chief of the Historic American Landscapes Survey. The result is "a Florentine palazzo turned inside out," Dolinsky says, with arcades around the outside instead of the inside. Long and low, the arcades shield from the sun and embrace the breeze, in Hawaiian style. "It's the alphabet of the Renaissance—the curved arches, the columns, the rustication, the ornaments—organized into Hawaiian sentences," Dolinsky says. A magnificent staircase impresses on entry, like the rest of the interior beautifully finished in Hawaiian koa wood. There's even a koa wood piano, for the queen to play her classical compositions. "It's very eclectic," says Dolinsky—punctuated with pointed throne chairs, in gothic style, from an earlier period. "It all works, but the mind does not rest, there's so much happening. The chairs. The draperies. The festooning. Very, very high Victorian." ¶ The Old Archives Building is also significant to the complex. The circa 1906 structure is believed to be the first in the United States erected solely to preserve public archives.

'Iolani Palace Hawaii



Hawaiians commissioned the building fearful that American territory status meant records would be sent to the mainland. By 1906 the Archives of Hawaii was a fully established agency. ¶ After the monarchy was overthrown in 1893, the offices of the provisional government eventually were transferred to the royal residence. After 1898 it housed the offices of the territorial governor, both houses of the legislature, and several other offices. It was vacated in 1969 and after years of abuse and neglect plans were initiated to restore it. ¶ The Junior League of Honolulu helped fund the work and research what life was like in the palace. The Friends of 'Iolani Palace, founded by the grand niece of Queen Kapi'olani, oversaw the extensive restoration and continue to manage the site, open to the public in 1978.

LEFT AND RIGHT JACK BOUCHER/HISTORIC AMERICAN BUILDINGS SURVEY



ABOVE AND LEFT: The palace is "a Florentine palazzo turned inside out," says Paul Dolinsky, chief of the Historic American Landscapes Survey, with arcades around the outside instead of the inside. Long and low, the arcades shield from the sun and embrace the breeze, in Hawaiian style.

While waves of immigrants were arriving at New York's Ellis Island, a lesser-known chapter in the American immigration story was unfolding on the West Coast. Between 1910 and 1940, hundreds of thousands of immigrants—most of them Asian—were arriving at Angel Island, located in San Francisco Bay. ¶ While it was often referred to as “the Ellis Island of the West,” Angel Island was different from its counterpart in the East. It was used primarily to enforce laws intended to keep Asian immigrants out—mainly the Chinese. Angel Island was designated a National Historic Landmark in 1997, described as an artifact of “the unique immigration experience resulting from a series of racially prejudiced immigration laws enacted in the late 19th and early 20th centuries.” ¶ In the late 1800s, there was a surge of anti-immigration sentiment in the United States. Chinese workers were blamed for taking jobs away from whites and for helping to trigger the depression of the 1870s. In 1882, Congress passed the Chinese Exclusion Act, halting the immigration of Chinese laborers for 10 years. The Act was made permanent in 1892. Teachers, students, merchants, and travelers were allowed in but only with difficult-to-obtain certificates. The attitude of the times was reflected in the name that an official gave the island: “Guardian of the Western Gate.” ¶ The average stay at Angel Island was three weeks. Immigrants lived in crowded, unsanitary conditions, separated by ethnicity and gender and kept under lock and key by night.

Angel Island Immigration Station California



LEFT, THIS PAGE: 1920s lantern slides by the Episcopal Methodist Church, perhaps to publicize the immigrants' plight.



They were subjected to interrogation and rigorous physical exams. Their frustration and despair found an expression in poetry—carved into the walls of the barracks and hospital. These testaments to the immigrants' experience are now one of Angel Island's unique features. ¶ When the immigration station was completed in 1908, it included an administration building, detention barracks, hospital, powerhouse, and wharf. Other buildings were added over the years. Although some have not survived, others, such as the barracks and hospital, remain. They retain their architectural integrity and, along with the old footpaths and roadways, impart a sense of how the place was when it was crowded with immigrants from Asia and the Pacific. ¶ The immigration station became a state park in 1963, its buildings slated for demolition until a ranger discovered the carved writings. The nonprofit Angel Island Immigration Station Foundation helped procure funds to save the barracks as a state monument and worked to raise the visibility of the site. ¶ Over the years, the station has been the focus of a preservation effort involving California, the National Park Service, and the foundation. A \$500,000 grant from the NPS-administered Save America's Treasures program helped fund the preservation of the carved poetry. In 2000, California voters passed a bond measure that set aside \$15 million for the restoration of the immigration station. ¶ Today, the site is a museum and a major tourist draw where visitors learn about the Asian American immigration experience. The 10,000-square-foot hospital is currently undergoing restoration and is expected to be open to the public in 2015.

BELOW: A large shrine is just one among the many artifacts at Kam Wah Chung, where things were left just as they were when the Chinese store closed for business in 1945.



Kam Wah Chung Store Oregon

The discovery of gold in Oregon in the mid-19th century brought people from around the world. Hopeful prospectors came from Belgium, Ireland, Switzerland, Germany, England, and from all over the United States. It is estimated that some 10,000 Chinese were working in the gold fields around the Blue Mountains. ¶ In small towns around the region—places like Canyon City, Galena, Susanville, and Granite—little Chinatowns emerged. In a little town called John Day, there is fascinating evidence of this period. ¶ The Kam Wah Chung Company Building—built around 1866—is still there, and is now a National Historic Landmark. It was a simple store, serving the Chinese community and the larger gold trade for about a decade when two young men bought it. Lung On was a merchant whose primary interest was operating the store. His partner, Ing Hay, was a legendary practitioner of traditional Chinese medicine whose treatments were popular with the Chinese and white population alike. ¶ Over the years, the partners expanded the structure, and as it became an increasingly integral part of the Chinese community, its functions became more diverse. In time, the Kam Wah Chung store served as a bank as well as an assay office. Tables were available for those who wanted a place to write letters or to read. There were traditional shrines as well. The Kam Wah Chung Store was also a pharmacy, a trading post, and a social club—in short, a vital outpost of Chinese culture in the American Northwest. ¶ As the mining industry in Oregon changed, so did the fortunes of the little store. By 1945, it shut its doors, with all the contents left in place. The property was left to the city under the condition that it be used as a museum in memory of the Chinese presence in eastern Oregon. ¶ Today visitors can tour the old store, which is located within a state park. The edifice is built mostly of stone, following the pattern of utilitarian structures that were common on the western frontier. Multiple wood-frame additions over the years suggest its vibrant and very active past. Inside, one can find canned Chinese delicacies, joss sticks, opium tins, medicine bottles, original furniture, and many other items. The shrines, one of the store's most remarkable characteristics, also remain.



TOP AND ABOVE: Canned delicacies, joss sticks, opium tins, medicine bottles, and many other items line the shelves of the Kam Wah Chung Store, which closed its doors with contents intact in 1945. It was also a bank, assay office, pharmacy, trading post, and social club.

LEFT, TOP, FAR RIGHT OREGON STATE PARKS, ABOVE © 2012 BY JOHN R HOWARD

George Nakashima was one of the 20th century's most talented furniture designers. He was a virtuoso woodworker as well, his pieces displayed at the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Victoria and Albert Museum in London, and the National Museum of Modern Art in Tokyo. His furniture is highly prized, valuable not only for its inherent merits but for its association with the artist himself. For these reasons, Nakashima's compound in rural New Hope, Pennsylvania—his house, studio, and workshop—has been designated a National Historic Landmark. The buildings themselves are notable as rare and idiosyncratic local examples of the International Style, while the small complex is famous as the center of Nakashima's remarkable life. ¶ A native of Spokane, Washington, he went to Harvard's Graduate School of Design, MIT, and the Ecole Americaine des Beaux Arts in Fontainebleau, France. In the years leading up to World War II, Nakashima found himself working for an architectural firm in Tokyo, run by modernist Antonin Raymond. He immersed himself in traditional Japanese architecture and culture, embracing the Mingei Movement, an attempt to re-infuse Japanese identity into design and the arts, influenced by the principles of Buddhism. ¶ As international tensions rose in the late 1930s, Nakashima returned to the United States. In 1942 he and his extended family—including his mother and father—were interned at a relocation camp in Minidoka, Idaho (now a National Historic Site). It was here that he took up carpentry. ¶ Freed in 1943 when Raymond petitioned for his release, Nakashima set up shop in New Hope, where his craft flourished. His work evoked Buddhist, Hindu, and ancient Japanese antecedents. It was simple, primitive in some cases, but highly stylized at the same time. Nakashima's furniture was not only prized by the art world but was popular among discerning postwar consumers. ¶ As his business grew, Nakashima built a showroom, an office, a studio, and other buildings on his property, mixing traditional Japanese elements with the modern flourishes of the day. Situated on a broad, grassy swale, the buildings reveal what Michael Gotkin, author of *Artists' Handmade Houses*, describes as "the unlikely marriage between American vernacular influences and Japanese sensibilities." There is a prominent Japanese flavor in the shallow pitched roofs, exposed rafter tails, and minimalist exterior details. The traditional elements contrast strikingly with the geometric starkness and abundance of glass that mark the modern influence. ¶ In 2012, the site was documented by the NPS Historic American Buildings Survey in support of the National Historic Landmark nomination. "Nakashima preferred the moniker, 'woodworker,'" writes HABS chief Catherine Lavoie in the nomination. The term "reflects his lifelong commitment to the subjugation of the ego as a means to developing his creative force." ¶ His workshop continues today, run by Nakashima's daughter, Mira, producing furniture from her father's original designs.

Nakashima Home and Studio Pennsylvania



RIGHT: Living room of George Nakashima's house, part of a complex recently honored as a National Historic Landmark.
ABOVE: Nakashima with his parents, who both emigrated from Japan.

BELOW NAKASHIMA WOODWORKERS STUDIO ARCHIVES, LEFT BELOW WILLIAM A. SMITH



His workshop continues today, run by Nakashima's daughter, Mira, producing furniture from her father's original designs.

The dramatic story of Cesar Chavez and the American farm workers' movement of the 1960s is commonly considered a pivotal chapter in American Latino heritage. While it was undoubtedly that, it was also critical to Filipino Americans, who made up a portion of the agricultural labor force. ¶ The 40 Acres, the compound in rural Delano, California, that served as the center of the movement, was recently designated a National Historic Landmark. The site has come to symbolize not just the struggle for agricultural reform in the 1960s, but the dedication and charisma of Chavez himself. ¶ Filipino farm workers were an important part of the story, and had been part of California agriculture since the United States seized control of the Philippines in the Spanish American War. Filipino agricultural workers began arriving in America just after World War I. For years, they labored under harsh and unfair conditions. In 1934, Filipino lettuce cutters went on strike, demanding union recognition and better working conditions. Management responded with violence, arresting strikers and burning down labor camps. ¶ During the Depression, Filipino workers joined their Mexican counterparts in strikes to protest layoffs and slashed wages. It was a long and bitter campaign against powerful agribusiness. While industrial workers made strides in unionizing and labor reform legislation, farm workers remained unorganized and unprotected. ¶ The social upheaval of the 1960s saw new activism, and this time, Filipino and Mexican workers used the power of unity. Chavez had emerged as an increasingly

The 40 Acres California

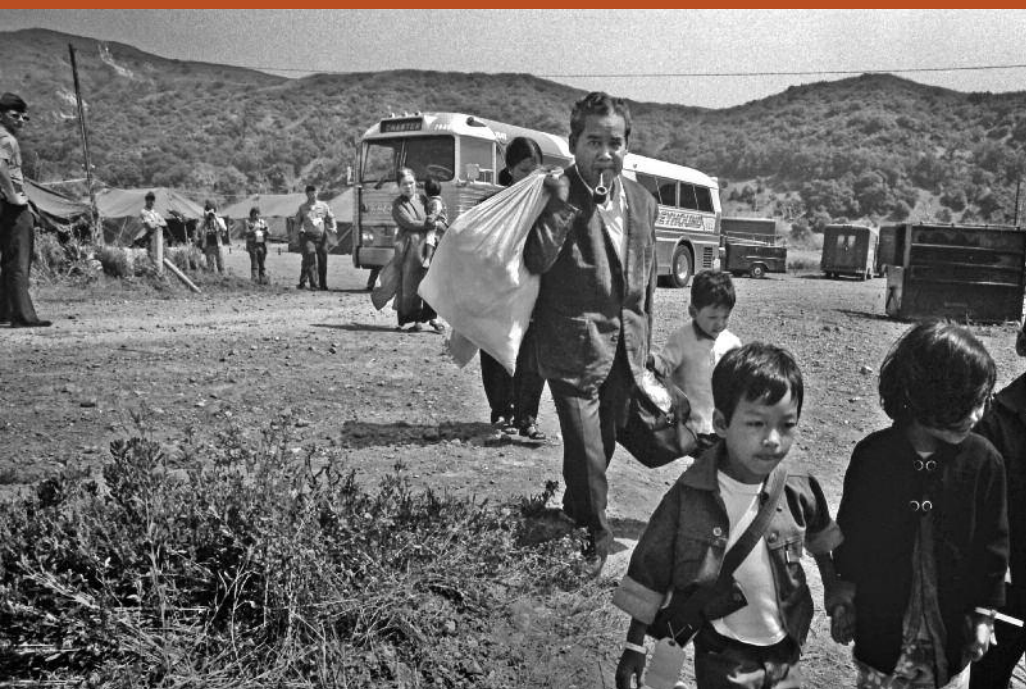
vocal advocate, co-founding what became the United Farm Workers. In 1965, Filipino American laborers struck against California grape growers, demanding better wages. Among their leaders was Larry Itliong, a Filipino worker and activist who was instrumental in the events that followed. Itliong convinced Chavez to join them, organizing an historic march from Delano to the state capitol in Sacramento. ¶ In 1966, with attention growing on the plight of the farm workers, the UFW purchased the site for \$2,700. Its members built the structures—a series of modest, low-slung buildings—with the help of volunteers and other sympathetic unions. An administration center went up, followed by a service station, a health clinic, a hiring hall, and lodging for retired Filipino farm workers. Except for the administration building, the structures are in the Mission Revival style. They are surrounded by the flat agricultural terrain that was the setting for this seminal struggle between management and labor. ¶ The 40 Acres was not just the headquarters of a national union. The complex, built to meet the needs of the Filipino and Chicano community, included a barbecue pit, a well with a pump, landscaping, a recreation area, and a grazing pasture. Farm laborers flocked to the 40 Acres for health care and for information on their rights. ¶ The grape strike of 1965 became an epic five-year struggle, with the UFW convincing Americans to boycott the product. Chavez fasted in support, holding out in 40 Acres' small service station, drawing media attention to the cause. As a Senate subcommittee looked into the matter, Senator Robert F. Kennedy came to California, returning in full support of the Mexican and Filipino workers. ¶ In 1970, the grape growers finally came to terms, signing the first contracts in U.S. history negotiated by farm workers. The activism of the Filipinos and Mexicans led to the California Agricultural Labor Relations Act in 1975—the first labor law for farm workers.



JAMES ROSENTHAL/HISTORIC AMERICAN BUILDINGS SURVEY

ABOVE: The retirement village at the 40 Acres, photographed by the Historic American Buildings Survey.

BELOW AND RIGHT COPYRIGHT 1975 BY DON BARTLETT



Camp Pendleton California

New life at the camp began in a “tent city” of over a thousand tents put up by Marines.

ABOVE: Arriving at Camp Pendleton, June 12, 1975, from “Images at War’s End,” a 2010 exhibit developed by the Camp Pendleton Historical Society featuring 2,000 photos of the refugees. **NEAR RIGHT:** Tran Thi Nam, age 109, with her great, great, granddaughter. The centenarian, born in North Vietnam, fled south during the war, evacuated from Saigon shortly before the Communist takeover. She died of pneumonia contracted at Pendleton.



The Census Bureau reports that in 2010 there were over 1.5 million Vietnamese Americans in the United States, with the largest concentration in southern California. Many south Asians came by way of a resettlement program carried out by the military—Operations New Life and New Arrivals—which began in April 1974. Asylum seekers from Vietnam were processed in Guam and other Pacific islands. Refugees were then sent to one of four centers: Camp Pendleton, California; Fort Chaffee, Arkansas; Indiantown Gap, Pennsylvania; and Eglin Air Force Base, Florida. By the time the Camp Pendleton center closed in October 1975, it had processed over 50,000 refugees. In total, approximately 133,000 entered the United States through the program. ¶ New life at the camp began in a “tent city” of over a thousand tents put up by Marines. Blankets, shoes, food, and health care were provided. Refugees struggled with the challenges of a new country, the language barriers and differences in food and culture. ¶ Efforts are being made to ensure that younger generations understand this difficult time. In 2010, the Camp Pendleton Historical Society hosted “Images at War’s End,” an exhibit featuring 2,000 images of Vietnamese refugees at the camp. ¶ Collaborating with the Vietnamese American Heritage Foundation, the Vietnamese American Oral History Project at the University of California, Irvine, is capturing oral histories from first generation Vietnamese who remember the war, housed with photographs at the UCI Libraries Southeast Asian Archive. Carried out by mostly Vietnamese American students, the interviews capture the struggles, the achievements, and the memories. “I don’t speak Vietnamese well,” says student Michelle Pham. “I can’t read or write in Vietnamese. It would be very hard for me to convey my cultural upbringing to a future generation. My parents are not going to be here forever. And I want future generations to know where they came from.” ¶ Student Andrew Lam asked Christopher Phan, a city councilman and former U.S. Navy lawyer who served in Iraq, about what he misses from growing up in Vietnam—without running water or electricity. “Just the slowness of life, how simple everything was. Now everything is dictated by schedules, meetings, and stuff like that,” Phan says. “We lived so far out in the countryside there wasn’t a lot of maintaining to do. We had a vineyard where we raised peppers. Aside from the minor stuff like helping feed the rabbits, feed the chickens or whatever, I really didn’t have to do much manual labor.” Although Phan has found success, memories of past ways linger. “So much that we worry about now is basically fluff. You think about it. If you never see your emails, does it really make much of a difference? Probably not. But it’s always the primary thing on our minds.” Over a hundred interviews have been taped—capturing a range of experience—and the archive continues to grow.

ABOVE: Vietnamese boy sits on a suitcase while his family is processed. Tens of thousands were housed in big squad tents while sponsors were lined up to help them resettle.

Preserving History

Asian American and Pacific Islander heritage is being commemorated in a fascinating variety of ways, transcending “bricks and mortar” preservation to include a celebration of collective experience. The examples that follow illustrate the range in which that legacy can be observed and the creativity and sense of community that has driven these efforts.

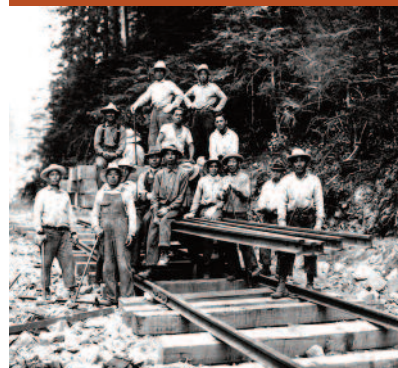
“There Was a Chinatown Here: Objects and Stories from Downtown San Jose”

“There Was a Chinatown Here: Objects and Stories from Downtown San Jose,” is an interactive digital exhibit (www.chinesemuseum.historysanjose.org/) that connects the public with a significant story and place that retains no above-ground resources. The exhibit reveals the important role archeology plays in understanding our buried past. Released in January 2014, the online exhibit features information and videos on artifacts from the Chinatown in San Jose, California. ¶ The Market Street Chinatown was a bustling place during the last quarter of the 19th century, but anti-Chinese sentiment began to brew in the 1880s and an arson fire burned the district to the ground in 1887. San Jose’s Chinatown remained buried for almost 100 years, until it was discovered during a construction project. From 1985 to 1988, archeologists conducted work on the site, but the artifacts recovered were unstudied in a warehouse until 2002 when the Market Street Chinatown Archeological Project began to catalog and study them. ¶ The Market Street Chinatown Archeological Project, a program developed by the Stanford Archeology Center, the Stanford University Department of Archeology, History San Jose, Environmental Science Associates, and the Chinese Historical and Cultural Project, is a “collaborative, community-based, and education project,” specifically focused on bringing to light the story of the Market Street Chinatown. The project’s progress and technical reports can be found on their website (<http://marketstreet.stanford.edu/>). ¶ Currently, the online exhibit showcases five objects: a rice bowl, ceramic peach ornament, celadon Chinese spoon, stoneware jar, and toothbrush. Users can learn the origin and use for each object as well as view interviews with Chinese Americans on their memories of the objects. These artifacts are on display at the Chinese American Historical Museum at San Jose’s History Park (online at <http://historysanjose.org/wp/plan-your-visit/history-park/>).



LEFT PETER SOOHOO SR. COLLECTION; NEAR RIGHT MSCUA, UNIVERSITY OF WASHINGTON LIBRARIES, UW6956; FAR RIGHT COURTESY OF CALIFORNIA STATE DEPARTMENT OF PARKS AND RECREATION

BELOW OPPOSITE: Exiting 802 Juan Street in Old Chinatown, Los Angeles, late 19th century. On the first floor was a general store operated by Mee Wo Chong, with a temple upstairs. Chinese workers from all over southern California congregated in such buildings to socialize and hear the latest news. **BELOW LEFT:** Logging crew for the No. 9 Snoqualmie Falls Lumber Company. **BELOW RIGHT:** Asian Indians, such as these Sikhs pictured ca. 1916, were among the over a million people of Asian descent who passed through Angel Island Immigration Station.



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Preserving History

The museum recounts the Asian American and Pacific Islander experience through the voices of those who have lived it.

BELOW: Ruins of Hawaii's Kualoa Sugar Mill in a recent photograph. **RIGHT:** The caption of this San Francisco chamber of commerce photo reads: "A real sand man left this pile of sand in San Francisco's picturesque Chinatown, never dreaming that it would be used by Chinese kiddies to re-create the temples of their celestial ancestors."



ABOVE © RANDY HANNA, RIGHT COURTESY CALIFORNIA HISTORICAL SOCIETY



Wing Luke Museum

Located in a restored 1910 building in Seattle's Chinatown-International District, the Wing Luke Museum is dedicated to the Asian American and Pacific Islander experience. It is nationally recognized for its dynamic, community-driven exhibits and the authenticity of its presentations. From the struggles of early immigrants to the successes of later generations, the museum recounts the Asian American and Pacific Islander experience through the voices of those who have lived it. With 60,000 square feet of space on three floors, the museum includes both exhibits and guided tours through the historic East Kong Yick Building it now occupies. ¶ In 1910, a group of 170 Chinese Americans pooled their resources to finance its construction. It quickly became an anchor of Seattle's growing Chinatown, with businesses on the ground floor and families living above. The building was a hub for hundreds of Japanese and Filipino immigrants who came to the United States prior to World War II. ¶ The museum raised \$23.2 million to restore the building, which is now considered one of the most significant Asian American and Pacific Islander sites in the United States. Engagement with the local community is extensive, serving as a forum for the Chinatown-International District. The Wing Luke recently was designated a National Park Service affiliated area, official recognition of the Wing Luke's importance in telling the American story.

Asian and Pacific Islander Americans in Historic Preservation

Asian and Pacific Islander Americans in Historic Preservation (APIAHiP) is a national network of preservationists, historians, planners, and advocates focused on historic and cultural preservation in Asian and Pacific Islander American communities. Since its inception in 2007, APIAHiP has hosted three biennial national APIA historic preservation forums, convening over 600 preservationists, historians, urban planners, artists, archeologists, architects, community leaders, policymakers, and others involved in preserving and sustaining historic and cultural resources that are important to Asian and Pacific Islander Americans across the United States and its territories. APIAHiP has also been involved with national advocacy and policy issues, including increasing participation and visibility of APIA historic and cultural resources.

Beyond the parks, the National Park Service is part of a national preservation partnership working with native groups, states, local governments, nonprofit organizations, historic property owners, museums, and others who believe in the importance of our shared heritage—and its preservation. Many NPS programs work with communities and citizens to advance preservation goals. Visit www.nps.gov/history to learn about these programs and grant opportunities.



LEFT SEATTLE BUDDHIST TEMPLE ARCHIVES, BELOW H.W. HENSHAW, BISHOP MUSEUM

ABOVE: Performance troupe at Seattle's Nippon Kan Hall, when a Japanese training ship came to the city, circa 1930.

RIGHT: Mules were popular for travel across the dirt roads and countryside of Puna, Hawaii, shown here in 1894 or 1895. Villages with no roads, stores, or shops—only houses and people with bare comforts like kerosene lamps, iron ware, and matches—preserved a way of life protected by the remote and rugged landscape.

FRONT COVER: ID-tagged and awaiting deportation on Bainbridge Island, Washington, to one of ten camps where Japanese Americans were incarcerated during World War II. **BACK COVER:** Lantern slide of immigrants at California's Angel Island Immigration Station—made by the Episcopal Methodist Church in the 1920s—perhaps to publicize their plight.

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Asian American and Pacific Islander heritage, as expressed in place, is as diverse as the heritage itself. ,

